

## Term Information

Effective Term Spring 2014

## General Information

Course Bulletin Listing/Subject Area Theatre  
Fiscal Unit/Academic Org Theatre - D0280  
College/Academic Group Arts and Sciences  
Level/Career Graduate, Undergraduate  
Course Number/Catalog 5835  
Course Title Special Topics in Movement for the Stage  
Transcript Abbreviation Movement Topic  
Course Description Intensive study of a problem related to movement of the actor for the purpose of developing specific principles and practices.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 4 Week (May Session)  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable Yes  
Allow Multiple Enrollments in Term Yes  
Max Credit Hours/Units Allowed 9  
Max Completions Allowed 3  
Course Components Laboratory  
Grade Roster Component Laboratory  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites Prereqs: Theatre 2831 and permission of instructor  
Exclusions

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0501  
Subsidy Level Doctoral Course  
Intended Rank Junior, Senior, Masters, Doctoral

## Quarters to Semesters

### Quarters to Semesters

Give a rationale statement explaining the purpose of the new course

New course

This course will be used to teach a variety of movement topics such as Stage Combat and Suzuki. Due to limited faculty resources, these courses are only taught once every other year and do not currently warrant their own course numbers.

Sought concurrence from the following Fiscal Units or College

## Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

## Course Details

Course goals or learning objectives/outcomes

- Physically demonstrate knowledge of specific movement principles and practices.
- Demonstrate knowledge of cultural, historical, and aesthetic significance.
- Practice critical and analytical thinking in discussion of skills.
- Acquire an increased general knowledge and understanding of material covered in class and apply it as performing artists.

Content Topic List

- Suzuki Actor Training
- Stage Combat
- Michael Chekov Movement for Actors
- Period Dance
- Social Dance
- Musical Theatre Dance
- Advanced Viewpoints

## Attachments

- TH5835 Special Topics - Suzuki.docx: Sample syllabus #1  
*(Syllabus. Owner: Simon, Beth E)*
- TH5835 Special Topics - Advanced Viewpoints.docx: Sample syllabus #2  
*(Syllabus. Owner: Simon, Beth E)*

## Comments

- Change prereq info on syllabus for advanced viewpoints *(by Vankeerbergen, Bernadette Chantal on 06/17/2013 12:45 PM)*
- The topical course outline week-by-week looks problematic and not on par with other courses the panel will review.  
Can you review it and update it? *(by Heysel, Garrett Robert on 11/30/2012 06:35 PM)*

**COURSE REQUEST**  
5835 - Status: PENDING

Last Updated: Heysel,Garett Robert  
06/17/2013

**Workflow Information**

| Status             | User(s)  | Date/Time           | Step                   |
|--------------------|--|---------------------|------------------------|
| Submitted          | Simon,Beth E   | 11/08/2012 11:17 AM | Submitted for Approval |
| Approved           | Gray,Daniel  | 11/16/2012 03:08 PM | Unit Approval          |
| Revision Requested | Heysel,Garett Robert   | 11/30/2012 06:35 PM | College Approval       |
| Submitted          | Simon,Beth E   | 05/28/2013 12:48 PM | Submitted for Approval |
| Approved           | Gray,Daniel  | 05/29/2013 03:59 PM | Unit Approval          |
| Approved           | Heysel,Garett Robert   | 05/29/2013 04:29 PM | College Approval       |
| Revision Requested | Vankeerbergen,Bernadette Chantal   | 06/17/2013 12:45 PM | ASCCAO Approval        |
| Submitted          | Simon,Beth E   | 06/17/2013 01:23 PM | Submitted for Approval |
| Approved           | Gray,Daniel  | 06/17/2013 01:41 PM | Unit Approval          |
| Approved           | Heysel,Garett Robert   | 06/17/2013 02:52 PM | College Approval       |
| Pending Approval   | Nolen,Dawn<br>Jenkins,Mary Ellen Bigler<br>Vankeerbergen,Bernadette Chantal<br>Hogle,Danielle Nicole<br>Hanlin,Deborah Kay | 06/17/2013 02:52 PM | ASCCAO Approval        |



# Theatre 5835: Special Topics in Movement Advanced Viewpoints Training SYLLABUS

**TERM:** Spring 2014  
**CREDITS:** 3  
**LEVEL:** U/G  
**CLASS TIME:** ####  
**LOCATION:** Drake 107

**INSTRUCTOR:** Jeanine Thompson  
**OFFICE:** Drake 1111  
**OFFICE EMAIL:** Thompson.105@osu.edu  
**OFFICE PHONE:** (614) 292-8536  
**OFFICE HOURS:** ####

**COURSE DESCRIPTION:** An advanced exploration and study of creating new performance work through the use of Anne Bogart’s Viewpoints Training.

Prerequisites: TH 2831 Movement & Voice and Permission of Instructor.

**LEARNING OBJECTIVES:**

- Physically demonstrate knowledge of Viewpoints Training principles and practices.
- Demonstrate knowledge of cultural, historical and aesthetic significance.
- Acquire an increased general knowledge and understanding of Viewpoints Training for all performing artists.
- Practice critical and analytical thinking and discussing.

**TEACHING METHOD:** Laboratory.

**REQUIRED TEXTS:**

All books will be available at the OSU Barnes & Noble and online.

The Viewpoints Book by Anne Bogart and Tina Landau, ISBN 10: 1-55936-241-3

Viewpoints edited by Michael Bigelow Dixon and Joel A. Smith, ISBN 1-880399-80-6

Who’s Afraid of Virginia Woolf? by Edward Albee, New American Library Printing

**ASSIGNMENTS:**

- Readings of assigned books and articles.
- Movement studies that are focused on developing specific principles and practices.
- Class presentations.
- Final Presentation.

**GRADING:** Grading statement followed by breakdown:

|                                  |             |
|----------------------------------|-------------|
| Attendance .....                 | 20 %        |
| Participation & Discussion ..... | 20 %        |
| Reading Assignments.....         | 15 %        |
| Movement Studies.....            | 20 %        |
| Class Presentations.....         | 15 %        |
| <u>Final Presentation .....</u>  | <u>10 %</u> |
| <b>Total</b>                     | <b>100%</b> |

|                       |    |
|-----------------------|----|
| <b>Grading Scale:</b> |    |
| 93 - 100.0            | A  |
| 90 - 92.9             | A- |
| 87 - 89.9             | B+ |
| 83 - 86.9             | B  |
| 80 - 82.9             | B- |
| 77 - 79.9             | C+ |
| 73 - 76.9             | C  |
| 70 - 72.9             | C- |
| 67 - 69.9             | D+ |
| 60 - 66.9             | D  |
| 0 - 59.9              | E  |

## **CLASS ATTIRE**

Students need to wear form-fitting clothing. Clothing pieces need to be a solid color, no logos or wording. Clothing needs to be without metal or other material that can catch on self or others. We will work in bare feet and socks. A student's temperature can vary widely throughout the class therefore bring layers of clothing.

**ATTENDANCE:** This class will adhere to the Department's Absence Policy. You are allowed two (2) excused absences per semester. After those two (2) absences, each subsequent absence will drop your final grade by one point (A to A-).

## **PARTICIPATION AND DISCUSSION:**

Participation and discussion requires more than just do and talk. You should pay attention and listen to others, ask questions of your peers and the instructor, engage your peers in student-to-student cross talk, take responsibility for picking up the dialogue when we hit silences or points of disagreement, and help keep the conversation on track. This will help keep the discourse in the class moving in a democratic direction, where a variety of ideas, theories, and interpretations coexist and help inform one another.

Your participation includes being prepared and offering thoughtful comments throughout the course. Participation also means that you give your full attention during the class discussion, individual and group presentations and guest lectures, and asking questions and providing feedback afterward.

Discussion, participation, active engagement in the course materials, and characteristics of comments will be assessed each class session. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class please let me know as soon as possible so we can discuss your options.

In this course I am committed to engaging you as critical citizens who value social and cultural difference, free speech, democracy, and self-reflection. As critical citizens, you are expected to demonstrate integrity, be responsive to the welfare of others, foster a positive classroom climate based on trust and mutual responsibility, and exhibit sensitivity to and respect for multiple socio-cultural realities, diversity and difference including, but not limited to, sexual identity, ability, class, race, gender, ethnicity, and age. This includes using suitable language, mannerisms and interpersonal skills. Together, we will learn from each other as we build and strengthen our critical skills for understanding the discourse of visual culture in art education.

**ACADEMIC MISCONDUCT:** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentaffairs.osu.edu/resources/>).

**STUDENTS WITH DISABILITIES** that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**FOR YOUR SAFETY**, the OSU Escort Service is available after 7 p.m. by dialing 292-3322.

### **COURSE SCHEDULE**

(Readings should be completed prior to class meeting)

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

- Week 1: Beginning exercises: 1) running in circle, 2) in-line sensory, 3) waking up personal kinesphere, 4) mirroring, 5) Shape with partner,
- Week 2: 6) Expressive gesture with partner, 7) Behavioral gesture with trio, and 8) viewpointing in aisles.
- Week 3: Work architecture, flocking and topography.  
Discussion of assigned reading The Viewpoints Book by Anne Bogart and Tina Landau
- Week 4: Open Viewpoints with variety of music.
- Week 5: Read and discuss script Who's Afraid Of Virginia Woolf by Edward Albee  
Select scenes and cast characters. Begin memorization process.
- Week 6: Viewpoints with text: 1) personal writing exercise, 2) poetry, 3) found, 4) accumulated, 5) singing/sounds, 6) include traveling - lifting -singing exercise.
- Week 7: Viewpoints sessions with script and characters: 1) character development, 2) relationship development, 3) walking in aisles from beginning to end of show and reverse, 4) walking through beginning and end of show in regards to the use of space, topography and architecture,
- Week 8: 5) viewpoint with choice of text,  
Discussion of assigned reading Viewpoints edited by Michael Bigelow Dixon and Joel A. Smith
- Week 9: 6) viewpoint scene,
- Week 10: 7) set scene by using viewpoints. Present scene work, discuss and review.

- Week 11: Viewpoints sessions with second selection of scenes: 1) character development, 2) relationship development,
- Week 12: 3) viewpoint with choice of text, 4) viewpoint scene,
- Week 13: 5) develop scene by using viewpoints.
- Week 14: 6) set scene by using viewpoints, 7) present scene work, discuss and refine for final presentation.
- Final Exam: Presentation of final scene.



# Theatre 5835: Special Topics in Movement Suzuki Actor Training SYLLABUS

**TERM:** Spring 2014  
**CREDITS:** 3  
**LEVEL:** U/G  
**CLASS TIME:** ####  
**LOCATION:** Drake 107

**INSTRUCTOR:** Jeanine Thompson  
**OFFICE:** Drake 1111  
**OFFICE EMAIL:** Thompson.105@osu.edu  
**OFFICE PHONE:** (614) 292-8536  
**OFFICE HOURS:** ####

**COURSE DESCRIPTION:** Intensive study of Tadashi Suzuki’s Acting Training.  
 Prerequisite: TH 2831 Movement & Voice and Permission of Instructor.

**LEARNING OBJECTIVES:**

- Physically demonstrate knowledge of Suzuki Acting Training principles and practices.
- Demonstrate knowledge of cultural, historical and aesthetic significance.
- Acquire an increased general knowledge and understanding of movement training for actors.
- Practice critical and analytical thinking and discussing.

**TEACHING METHOD:** Laboratory.

**REQUIRED TEXTS:**

All books will be available at the OSU Barnes & Noble and online.  
The Art of Stillness: The Theatre Practice of Tadashi Suzuki by Paul Allain, ISBN 1-4039-6170-0  
The Way of Acting: The Theatre Writings of Tadashi Suzuki translated by J. Thomas Rimer, ISBN 0-930452-56-9

**ASSIGNMENTS:**

- Readings of assigned books and articles.
- Movement studies that are focused on developing specific principles and practices.
- Class presentations.
- Final Presentation.

**GRADING:** Grading statement followed by breakdown:

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- Week 1: Introduction to the physical technique of Tadashi Suzuki and overview of material to be covered; Reading assignments from The Art of Stillness: The Theatre Practice of Tadashi Suzuki by Paul Allain.
- Week 2: Introduction to The Four Basic Standing Exercises: Focus on Basic Number One “Throwing Feet” and Basic Number Two “Stomp and Change”.
- Week 3: Introduction to the remaining Four Basic Standing Exercises: Focus on Basic Number Three “Wrapping the Pole” and Basic Number Four “Quick Change in Spatial Relationship”. Discussion of reading assignments from The Art of Stillness: The Theatre Practice of Tadashi Suzuki by Paul Allain.
- Week 4: Introduction to The Ten Ways of Walking: Focus on 1. Stomping, 2. Pigeon-toes, 3. Outside of Feet, 4. Inside of Feet, and 5. Tiptoes. Begin to build stamina with Stomping for one to three minutes.
- Week 5: Introduction to the remaining Ten Ways of Walking: Focus on 6. Sideways Slide, 7. Sideways Manoeuvre, 8. Sideways Stomp, 9. Sliding Walk, 10. Duckwalk. Continue to build stamina with Stomping for one to three minutes.
- Week 6: Review techniques covered; develop clarity of form and stamina to do the work for longer periods of time.
- Week 7: Reading assignments from The Way of Acting: The Theatre Writings of Tadashi Suzuki translated by J. Thomas Rimer; Introduction to Slow Ten and Stomping Shakuhachi.
- Week 8: Continue to clarify form of materials covered, and to strengthen execution and stamina when doing the technique.
- Week 9: Discussion of reading assignments from The Way of Acting: The Theatre Writings of Tadashi Suzuki translated by J. Thomas Rimer;
- Week 10: Introduction to Standing and Sitting Statues, and introduction to Voice work.
- Week 11: Applying Suzuki techniques to scene work: character development and use of text.

- Week 12: In class work sessions, presentations and group discussions of scene work.
- Week 13: Applying Suzuki techniques to creation of original movement theatre work.
- Week 14: In class work sessions, presentations and group discussions of original movement theatre work.
- Final Exam: Presentation of scene work and original movement theatre work.